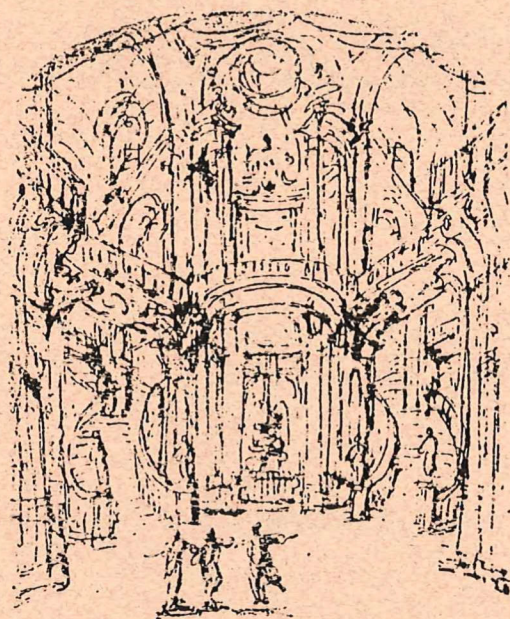


FACULTY OF MUSIC UNIVERSITY OF TORONTO
HISTORICAL PERFORMANCE ENSEMBLES

University of Toronto Baroque Orchestra
conducted by
Ivars Taurins

*Music
of the
Italian Baroque*



Wednesday, October 28, 1992, 8 pm in Walter Hall

PROGRAMME

I

Sonata a quattro (WoO2)
Adagio - Andante largo
Allegro
Grave
Presto
Vivace

Arcangelo Corelli
1653 - 1713

Concerto in Bb-Major for strings, RV 163
(Allegro)
Allegro molto
Andante
Allegro

Antonio Vivaldi
1675 - 1741

Concerto *Madrigalesco*
in d-minor for strings, RV 129
Adagio
Allegro
Adagio
(Allegro)

Antonio Vivaldi

Concerto *Il Pianto d'Arianna*, Op. 7, No. 6
Andante - Allegro - Andante -
Allegro - Largo - Largo andante -
Grave - Allegro - Largo

Pietro Locatelli
1695 - 1764

Debbie Diamond, violin

♦ INTERMISSION ♦

II

Pimpinone

Tomaso Albinoni

1671 - 1751

(Intermezzi comici musicali, libretto by Pietro Pariati)

Vespetta (soprano) - Barbara Hannigan

Pimpinone (baritone) - Michael Downie

Intermezzo I

The maidservant Vespetta encounters the rich bachelor Pimpinone. He is attracted by her youth and her looks, and she by his wealth, and after much flattery on both sides she becomes his maid.

Intermezzo II

After taking control of Pimpinone's household, Vespetta threatens to leave because Pimpinone does not pay sufficient attention to his affairs and because rumours circulate regarding their relationship. Pimpinone confesses his love and offers Vespetta marriage if she will promise to refrain from high living.

Intermezzo III

Pimpinone tries to stop his wife from going out for an evening's amusement but Vespetta declares that she has no intention of keeping her promise of restraint, and finally expresses her desire to live like a noble: dance, flirt, dress well, and speak French. Pimpinone talks of beating her with a stick, but when she threatens divorce he gives in, reflecting that "He whose wife is possessed by a devil will indeed soon regret it."



PROGRAMME NOTES

Pimpinone

Tomaso Albinoni

The comic intermezzo was an important Italian theatrical form in the decades before and after 1700. Typically they consisted of a set of three 'acts' that were performed between the acts of more serious compositions - usually operas. Tomaso Albinoni's setting of *Pimpinone* was one of many versions of this popular plot. It was first performed in Venice in 1708, and later in dozens of other cities including Munich (1722), Brussels (1728), Moscow (1731), and Ljubljana (1740).

The story line of *Pimpinone* is a variation of a standard comic plot involving a young servant girl (Vespetta), and an old wealthy male employer (Pimpinone). As is usual in this type of situation, humour is provided by the clash of ages, social classes, and values. Pimpinone practices the traditional conservative values of thrift and sobriety typical of his high social standing, while Vespetta, who is of a much lower class, aspires to the more flamboyant social life of the nobility.



TONIGHT'S ARTISTS

A native of Nova Scotia, baritone **MICHAEL DOWNIE** is currently enrolled in the Diploma in Operatic Performance, University of Toronto, where he is a student of Mary Morrison. A particularly diverse performer, Mr. Downie holds an Artist Diploma in flute performance from the University of Toronto. Recently, Mr. Downie performed Antonio in *The Marriage of Figaro* at the University of Toronto and the role of Dr. Gregg in *Gallantry* with Opera Buffa.

Soprano **BARBARA HANNIGAN** moved to Toronto in 1988 from Nova Scotia, where she had studied voice, piano and oboe. She has performed with NEXUS, the Arbor Oak Trio and the recent "New Music Across America Festival". Upcoming engagements include concerts with the University of Toronto Contemporary Music Ensemble, Continuum, and a recital of contemporary works with pianist Barbara Pritchard. Ms. Hannigan is in her fourth year of the Bachelor of Music Performance Degree, and is a student of Mary Morrison.

IVARS TAURINS' multi-faceted career includes both orchestral and choral conducting in addition to performing as a violist. Mr. Taurins has been principal violist of the Tafelmusik Baroque Orchestra since 1980 and is founding director of the Tafelmusik Chamber Choir. A specialist in baroque and classical performance practice, he has lectured frequently on the subject in Canada, the U.S. and in Oxford, England.

As a conductor, he was awarded the 1981 Heinz Unger Scholarship and the 1984-85 Clifford Evens Memorial Award, and most recently, the Canada Council's 1991 Healey Willan prize. From 1982 to 1987 he was music director of the London Youth Symphony in London, Ontario, and has appeared frequently as conductor with Orchestra London Canada. With Tafelmusik, Mr. Taurins recorded for CBC Enterprises, Hyperion Records, BMG Classics and Sony Classical.



University of Toronto Baroque Orchestra

violins:

*Nancy Case
Debbie Diamond
Benjamin Kreith
Brian Power*

viola:

*Katherine Hill
Beverlee Rapp*

cello:

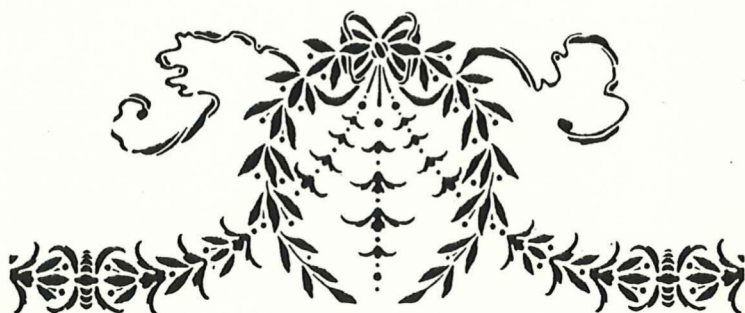
Mary-Katherine Finch

violone:

Wayne Schmidt

organ and harpsichord:

Rebecca Loo



Acknowledgements

The Faculty of Music gratefully acknowledges the following, whose generous gifts and loans have made the Historical Performance Programme possible:

Lembit Aveston
Rupert Edwards Foundation
Stillman and Florence Drake
McLean Foundation
David Klausner
John Kudelka
Jaak Liivoja-Lorius
Michael Remenyi
Harry Smaller
Elizabeth Smaller
Amy Stewart
Lonnie Webster
Susan and Lawrence Zeifman

The University of Toronto Baroque Orchestra is one of a number of Historical Performance Ensembles involved in the interpretation of music according to the style of its time. The ensembles include graduate and undergraduate students at the University of Toronto under the direction of Timothy McGee, assisted by Mary Enid Haines, and Gregory Johnston.



